THE WAISTCOAT NOW

On It the Smartness of the but when the bolero fronts are thrown Costume Depends.

BRIGHT TOUCHES OF COLOR.

A New Phase of Dress Calls for Attention.

Mostard Vellow and Mustard Brown the Latest Colors Used in the Walstcoat -The Waistcoat Either Simulated or Real-Cloth, Silk and Satin Used for It -Some Parts Models -- Return of the Blouse Bolero -The Directoire Coat of Silk or Satin, Frequently Silk -- Morning Gowns of Volle-The New Colors.

There is an advantage in ordering one's summer outfit early in the season, and the girl whose warm weather wardrobe is already home from the tailor's and the dressmaker's greets the first real spring days with great serenity; but, on the other hand, the woman who is tardily choosing and ordering her frocks now has certain things in her favor.

She will find the dressmakers busy and

the waistcoat the cachet of the frock frequently depends. Often the entire frock is sombre in color, braided in self color or in black, and when the bolero is closed no hint of gayety appears in the costume;



back one has a glimpse of vivid color, which gives originality and smartness to the frock.

The waistcoat may be merely a simulated waistcoat attached to the coat or it may be a separate waistcoat. The latter is excep-

Cloth, silk and satin are all used for these little waistcoats, and the coarse linens have a great vogue, even in combination with silk or wool. Plain waistcoats of piqué or of the new French duck, which has a very fine cord but is softer than pique, are seen in some of the tailored models sent out by the best French houses, and their simplicity is often smarter than much elaboration

would be.
There is, for instance, one model which has been brought over by almost every New York importer and which is meeting with deserved success. The original, a sketch of which is shown in the large group, was in gray etamine flecked with black.

The little coat, fulled in at the shoulders, had its fronts bordered by bands of black satin, which crossed and ended at the back of the neck. The coat fronts when closed cover almost all of the waistcoat, but when opened are seen to be faced in black satin embroidered in all the shades of corn flower blue and in gold thread.

The very full sleeves end half way between elbow and wrist in a stiff little frill faced with black satin, and from this point to the wrist is a plain cuff of soft white pique fitting the wrist closely and fastening like a shirt waist sleeve with link buttons.

There is a very short basque to the coat and a belt of white kid striped in corn flower blue confines the back and slips under the loose fronts. A mannish waistcoat of white pique, double breasted and without collar, goes with the coat, and the skirt is pleated in long lines from waist to hem.

This description gives no adequate idea

of the union of smart severity and dressy

sleeves and coat revers, but this mode is restricted to the few, and whether we shall see it obtaining popularity in the fall is

vexed question. The return of the blouse bolero is the



greatest surprise of the season, but it is certainly one of the best liked of the summer coats and is used not only for the suit coat but also for separate coats chiefly in taffeta.

The taffeta coat is, be it acknowledged very important factor in the summer

coats with long basque, regulation coat from a point just below the bust to the bottom of the long coat skirt-a coat that requires careful handling if it is not to mar the lines of the figure.

Before we leave the subject of the costume coat, one bolero model rapidly gaining prestige should have mention. This little coat is full below the yoke or stole and epaulette arrangement, but the fulness is held in at the bottom by some applied band or by cording and narrow frilling. An ides of this model may be gained more easily from an examination of two sketches which illustrate the idea here than from word description.

One frock is of checked voile. The flat yoke of the bolero is cut in scallops at the bottom, and the body of the coat and the sleeve are fulled on to this scalloped edge. The fulness of the body is drawn down se-



curely and held in just above the waistline by a band of white cloth which fits closely round the figure and runs up the front of the coat. Little gold buttons and loops in the darker color of the check trim this band, and velvet in this same dark color forms a flat collar, and finishes cuffs and

Another bolero, in soft finished taffeta this time, is full at top and bottom, but is held in around the bottom by a trimming of little cloth disks worked in French knots, and so applied as to form a continuous line From under this applied trimming a little lace frill escapes, finishing the fronts and pottom of the coat.

A checked voile is one of the most popular materials for the morning frock, and among the latest novelties is a silk and wool voile which has a lustrous silk surface and is remarkably sheer, yet which is said to be very durable.

It is shown in small checks of brown and white, champagne and white, willow green and white and the lighter shades of blue with white, and is extremely effective. Checks almost invisible because of their minute size are also the last cry in taffeta and louisine.

Farly in the season there were checked silks galore, but those checks were large enough to be conspicuous. The new checked silks are veritable pin point checks, giving an effect of solid color unless one examines them closely.

They are shown in all the light shades combined with white and are made up in the quaintest of ruffled, shirred and ruched frocks, or in the simplest of waistcoat costumes. In pink and white they are particularly fresh and delightful.

line stripes very similar in effect o these tiny checks rival them in popularity. model illustrated among the small cuts was carried out in checked silk of the kind



just described, and successfully combined modishness, quaintness and simplicity. Its full skirt was trimmed with three ruffles set on at intervals, and made with upstanding headings. The blouse had a pelerine fichu draped in flat folds around

he shoulders and brought down into a high This fichu was finished with a little frill of the silk around its edge, and similar frills trim the flowing elbow sleeve. The high girdle, deeply pointed at the bottom and top, was made of the silk, but folded around its top was a six-inch ribbon of black Liberty satin which tied in a flaring bow at the bust. The shallow guimpe and the sleeves with long mitten cuffs were of lace.

The checked voiles are not the only popular checked wools. Shepherd's plaid and checks of every size in very lightweight and smooth finished wools are having decided vogue, and one of the latest importations is of fine black and white checked wool through which runs a hair line, emerald green, robin's egg blue and vivid orange being the color notes. This may sound conspicuous, but the line of color is so exceedingly fine that it is not insistent. and the black, white and orange material is among the smartest of the recent show-

Orange, by the way, is one of the very best of the relieving colors, but it must be used skilfully. Toned down with black and white, it combines with almost any of the dark or neutral tinted stuffs. and it is used with good effect in combination with many of the light tints.

In chiffon cloth the varying shades of orange form delicious costumes softened with creamy lace and touches of black. Mustard yellow chiffon, too, forms artistic and effective frocks if skilfully used, but there are few women who can wear these strong yellows near their faces, and in such a frock the upper part of the bodice must

New colors are continually making their debuts and many of them are really charming, though a majority are unattractively named. There is the new onion color for



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all, the name is excellently descriptive, for the color is a creamy white tinged with gray and green. Gooseberry green, another of the new shades, is also appropriately named, for it has the genuine gooseberry tint and is mellow without being pale Pale blue and lavender combinations

the seathetic, but the color does, and, after

are even more in evidence than they were last season and the milliners delight in using these two colors together. A hat of palest blue chip has the crown covered with little anemones in all the shadings of lavender, and knots of deep purple velvet ribbon are the only other trimming. Mauve orchids, too, are used

upon pale blue hats, and pansies in the purple and lavender shadings are more conspicuous in millinery than ever before and are particularly liked as trimming for the soft dull and light blue straws. Simple frocks of plain muslin, dotted muslin or dimity are being made up for morning wear in fashions that are actually

practical, although side by side with them are shown the most extravagantly elaborate of lingerie gowns. The shirt waist suit of the sheer lingerie stuffs is to be much used, and less severe morning frocks are made with full skirt trimmed with one or two plain flounces and with a full blouse whose only trimming

consists of a frill of valenciennes lace or a very sheer Swiss embroidery edging the turndown collar and finishing the elbow sleeves. Such a frock will wash like a pocket kerchief, is dainty, fresh and cool, and has the advantages of a morning negligée while retaining a certain trimness and

TIGHT LACING IN GERMANY. Small Waist in Profile the Ideal Ther From the Empress Down.

The German Empress is said to be suffering from the effects of tight lacing. This story is easy to believe in view of the extent to which the practice prevails among her countrywomen.

The German idea of a small waist is, nowever, quite different from that prevailing here. American women seek to present s small waist line to the view of the person who faces them. The German, on the other hand, draws her corset strings tight in order that she may have a small waistline when one views her in profile.

But this difference in the ideal of cor-

But this difference in the ideal of corsetted beauty does not lead to any less pulling on the strings. They must be drawn as tightly as ever.

The waitresses in the south German beer restaurants, who are compelled to work from 6 o'clock in the morning until long after midnight, are apparently not inconvenienced by the rigidity of their tightly drawn stays, although it is surprising to an observer that they should be able to move about, much less stand on their feet for so many hours.

for so many hours.

The German actresses, who lace themselves with the same idea of looking narrow when they stand in profile, are usually unable to move except from the waist down

THE RUSSIAN GRANDE DAME. She is Democratic, but Wears Gorgeous Gowns, Jewels and Furs.

From the London Daily Mail. When I set out for Russia numerous kind friends in England, who had never met Russian women in their lives - and did not want to-warned me against them. advice seemed good, for was not the Russian woman in the book or the play generally the lady villain, with alluring, deceptive dark eyes and a hidden past?

But what gorgeous gowns, what regal furs, what magnificent jewels, they always wore in the book or the play! So when a country-woman who had married a Russian asked me one afternoon in St. Petersburg to meet some Russian ladies, I thought guiltily of Mother Eve and the Apple of Knowledge, then meditated upon the splendors in feminine attire which I might now see revealed -

and accepted.

I entered my friend's house in fear and trembling on account of my modest attire. But soon a number of charming women were clasping me warmly by the hand and talking in my native tongue with scarcely a trace of foreign accent, while I was try-ing to recover from the shock of the over-whelming cordiality and the uncomfortable feeling of being overdressed. Several of them were grandes dames of the class we bow down to and worship in England, and who extend us a finger to shake in return for our grovelling. These Russian women probably did not possess among them the sterling character and practical sense, sterling character and genuine spirit of helpfulness which any one English woman would have, but I imagined a man might be in a dilemma as to which of

them he loved the best.

A newcomer shock the snow from her cap, hung it up unceremoniously in the hall, then came in, kissed the hostess on both cheeks, and embraced her twice, repeating the ceremony with each of her friends in the room. Some men joined us, and one of them, an exquisite dandy, with three jewelled sings on the other and wear. rings on one hand, two on the other and wearing the bright red trousers of an officer in the Hussars, passed around his gold cigarette case. Some of the women smoked—one could not be shocked, for could not one see the same thing in London? I felt thoroughly converted to Russian femininity, and in numerous other experiences have not changed my mind. One's incursions into the realm of the

Russian grande dame are interesting, but not exciting. They differ from those one meets in London and Paris in being more democratic, however. You, the stranger, must make the first call, but few of them sit at home, like many of our great ladies in England, and arrogate to themselves the privilege of receiving but not returning calls. As soon as they know you at all well they salute you in the Russian fashion with a kiss on the cheek. They are not countess, princess, or even madame to one another, but Marie Vassilievna (Mary, the daughter of William), Natalea Ivanovna (Natalie,

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ing speedily overcome and baldness prevented.

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the daughter of John), in the affectionate and familiar Russian style of address.

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A Russian woman has her shuba, a long circular coat coming down to her heels, without sleeves, but with a fur collar turned up high above her head, and lined with beautiful fur. Every Russian woman has one, whatever her condition, just as every English woman has her grandfather's portrait-as

matter of course.

The women put them on at the first blass of wintry wind, weeks in advance of the real cold weather, the skating and sleighing. to unseemly proportions long before it is

and thereby increase their ample forms able to move except from the waist down with any degree of grace or ease, so tightly are their stays drawn. The servants in small families are equally addicted to the habit. light her. One of the court jewellers has, in fact, spent most of his time in fashioning these eggs. The eggs are most coatly on account of an immense ruby, diamond or emerald surmounting the crown at the top of the egg.

There are a few Siberian stones which one ees scarcely in any place but Russia-nephrite of a dazzling green color, and one of the heaviest stones in the world, the red orlotz, aqua marine, topas and alexandrite. The last is very rare in the large stones, and only two or three of them are found in a year. It is green in the sun and a soft rose color inder the electric light.

Reviving Hat Caps of Long Ago. From the London Daily Mail.

Quaint conceits in millinery culled from pictures of the past are as dear to the medera girl, who likes to inaugurate some new yet antique scheme, as good dinners are to her

more material grandparents.

Long years ago caps were worn not only by ladies of mature years but by mere girls, and not only by the married women of the community but by lassies in the schoolroon Such caps were made of delicate lace, and very charming they must have looked, lightly resting upon the sunny or dusky tresses

of their wearers.

Now, when the women who wore such demurely pretty head coverings in the house wished to walk abroad, they did not trouble to remove their cap, but popped their hats on the very top of them. It is in imitation of that plan that the hat and cap of to-day s made, only the hats and caps just introduced by the milliners as complete novelties are fashioned in one, and all that shows of the cap are the side pieces that cover the fluffed out hair and the strings that are tied beneath

A Guide to the Height of Heels. From the Shoe Retailer.

There are four different heights, with as many different names, of the military heel alone. As a guide to those who want to be the following: Up to 1% inches a heel is a military, up to 1% inches it is a Cuban, above that it is a Spanish heel. When it goes above wo inches it is a Castilian. The French heels range from 1% to 2 nohes usus!ly—and are called Louis XV. The Du Barry heel runs from 2 to 3 inches-and quite a few women

New Datales Produced by Flower Breeder.

From the Experiment Station Record. It is authoritatively announced that a noted flower breeder has succeeded in pro-ducing two new varieties of daisies which are enormously large. These are known as the Alaska and the California, and are from four and a half to five inches in diameter. borne on stems two to three feet long. Each flower is composed of thirty-eight to forty-two petals with a very small disk. It is claimed that these flowers are perfectly hardy and will grow anywhere in the United States.



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will den tiese need her things long before

she octains them; but the season's fashions

are rapidly passing the experimental stage,

and one is now fairly sure of the summer

novelties in fabrics and trimming which

are eminently desirable and are calculated

to make the woman who has spent her

summer dress allowance wish that she

Few radical changes are made as the

epring goes by; but extremes are toned

down, suggestions are developed, and upon

had been less hasty.

modes. There are, too, late blooming

the general lines determined months ago refinement of details is accomplished. Of the street suits there is little that i new to tell, and yet each day sees new and attractive models. The variety is effected by details of trimming rather than by novelty of general plan, and a majority of these variations are wrought by means of braiding, although embroidery, quillings, plaitings, &c., have their share in

Much attention is given to the waistcoat to which tailors seem to have gone over inreceivedly, and upon the smartness of broidery

tional, though it is fancied by many of the French tailors. The simulated waistcoat is often merely a border or edge extending beyond the edge of the coat, but in many cases it is set into the coat some distance back from the edge so that it produces the effect of a

separate waistcoat. Any and all of the colors favored as relieving notes in the season's dressmaking are pressed into service for the waistcoat. The mustard yellow and mustard brown, which are all the rage in Paris and are

much softer and more attractive than

their names would imply, are introduced into the waistcoats of a large proportion of the imported models. A peculiar brown, warm and yellowish, yet deeper than the mustard, is also liked and masquerades under varying names, of which tanbark is perhaps the most accurately descriptive.

All of the hyacinth and porcelain blues the French shades of rose, the champagne tints and those exquisite if rather trying tones known as the coral shadings are popular, and the various tints of yellow and orange are repeated perhaps more frequently than any other relieving colors.

The whole waistcoat is not always made of the bright hue: it may be in any one of the white shadings, in black, or in the neutral gray or biscuit, and the bright color may appear only in embroidery, braiding or appliqué. When the whole waistcoat does consist of the striking color it is toned down by much artistic braiding or em-

modishness attained by the model. Copies of the gown in taffeta of various colors and with modified cuffs and waistcoat have been made by several New York

tailors and are very successful. Upon another model, illustrated in the large picture, the waistcoat is of cloth bound with silk in the shade of the coat and heavily embroidered with shades of this same color. This is a double-breasted waistcoat crossing high on the chest so that it shows only a glimpse of the blouse or guimpe worn with it, and the close fitting bolero which accompanies it has broad revers,

wider at the bottom than at the top. These inverted revers are much in evidence upon the little coats of the season but do not give as good lines to the figure as the conventional revers and are likely

to enlarge the apparent size of the waist. The close fitting bolero has, by the way gained ground of late, and though one still sees the loose pleated sack bolero they are less used than was expected earlie in the season. The tendency is to define the lines of the figure more, and there i some uncertainty as to whether the boler



with the great Paquin, will be as popular as the more snugly fitting coat.

Two or three of the French tailors and one important Vienna tailor are turning out many little coats with very short basques usually accompanied by one of the supple leather belts so much admired. There are, too. Parisian women famous as leaders of fashion who are affecting close fitting extreme Directoire lines, being sloped back

wardrobe. American women are going in very heavily for coat and skirt costumes of taffeta, but the French woman seems prejudiced in favor of the cloth skirt with

the taffeta coat. She says, what is undeniably true, that even the new soft taffeta does not lend itself very gracefully to skirt folds; it may do well for the flounced and ruched 1830 skirts. but for the tailor skirt, with its long lines and its compromise between ample width and snug fit, taffeta is not the ideal material, nor is it very desirable for any

The Parisian has adopted the horizontal trimmed skirt for a certain type of costume but aside from that quaint type she prefers

skirt not flounced.



her skirts falling straight and trimmed only about the bottom. Such a skirt is graceful and lovely in supple cloth, in sheer voile, in æolienne or in crèpe, so she chooses some such soft material for a skirt and wears with it the most coquettish of taffeta coats, into which, perhaps, some touch of the skirt material is introduced to emphasize the facof the costume's oneness, although more often the taffeta of the coat is introduced in some way upon the skirt.

The Directoire coat of silk or satin is

een more and more frequently in Paris.

Certain famous actresses who cut a greater

agure in the launching of modes than the

society leaders have exploited its possipilities with much success. Striped silk or satin is considered very chic for such a coat accompanying blouse and skirt in plain color of soft sheer material. The stripe, so essentially a feature of Directoire modes, is sometimes confined to the

coat being in plain color. This idea is developed in the Directoire costume sketched here. The coat is of the

be formed to a great extent of lace. wide revers and deep cuffs, the body of the